



# *Revolutions*

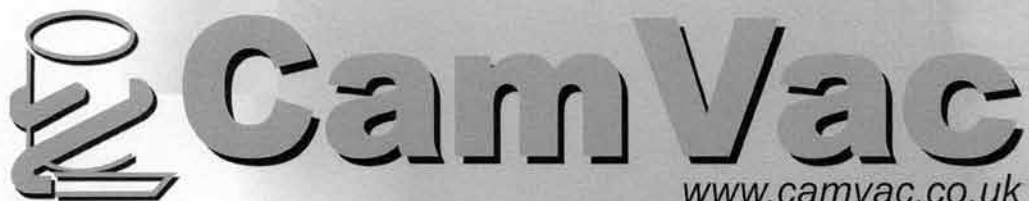
THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 96

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## Chairman's Notes

A belated Happy New Year to everyone.

We are busy working on the Seminar at the moment, this takes a lot of time, liaising with the University regarding all the facilities required for the demonstrations, accommodation, food etc., organising trade stands and making sure we have everything that can possibly be needed on site. However everything is on track for a successful event, it just needs you to come along for a superb weekend and to enjoy the social atmosphere and some great turning, plus a gallery full of inspiration. This year we won't be asking you to book in your pieces to the Instant Gallery in advance so you can bring a piece you finished just the night before.

Our next AGM will soon be upon us – where has the year gone? Last year turned out to be a good turning event in addition to the formal business. I want to repeat that experience so please bring along some samples of your work to create an instant gallery and I will again award a Chairman's prize for the piece I like (not necessarily the best turned item). Again I would like to have the 'bring and buy' table, all the unwanted tools etc. that came last time disappeared very quickly. I anticipate that Nigel Fleckney will again bring along a selection of his excellent English hardwoods.

Don Pink contacted the editor after the last edition of Revolutions and raised one or two interesting questions initiated by a comment I made in my Chairman's notes. I said that the present Master of the Worshipful Company of Turners was a "turner". Don queried this and wondered were not all members of the Company Turners?

This was certainly the case when the Turners were granted their Charter in 1604 and there was a Turners Guild in existence as early as 1295. However, time moved on and the Company lost their monopoly to control turned items in the seventeenth century and from then on the Company struggled to survive. But survive it did, taking on new members from outside turning. This is what happens today and new members are introduced by the act of being sponsored by existing Liverymen.

The Turners Company, like other Livery Companies, is striving to keep in contact with its roots and is particularly active. The following illustrates their interest in turning in addition to other charitable work.

- They award bursaries to promising turners.
- They donate lathes to schools and colleges, particularly computer controlled lathes to schools for handicapped children.
- They organise turning competitions with generous prizes, in Association with AWGB

.....continued on page 4

Articles, letters, tips, adverts  
etc. featured in this  
Newsletter do not necessarily  
carry the endorsement  
of the Association of  
Woodturners of Great Britain

### DATA PROTECTION ACT

Your personal details are held on computers belonging to Executive Committee members. Your details are held purely for the use of the Association and are not passed on to any third party. If you object to your name, address and telephone number being held in this manner then please contact the Secretary whose details are opposite.

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secretary (details opposite)  
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## FRONT COVER

This beautiful vase  
by Bill Robinson  
was judged to be  
the best piece in  
the Professional  
class in the Gallery  
at last year's  
Irish Woodturners'  
Guild Seminar  
in Armagh

Copy deadline  
for the next  
edition of  
Revolutions

April 16th

- They organise exhibitions such as 'Wizardry in Wood'.
- They founded and support the Register of Professional Turners.
- They support financially the Youth Training Scheme organised by the AWGB.
- They are working with the AWGB to investigate the possibility of creating a Diploma in Woodturning.

From the above you can see the admirable work that they do, and it would be impossible for all this to be going on without a number of the Company becoming addicted to the craft just like the rest of us. The present Master Peter Ellis is one of those.

Don goes on to query what is Ornamental Turning? This can be confusing because as he points out in his e-mail a lot of "plain turning" is very ornamental. I think the problem is in the word ornamental as there is no doubt that the turnings he mentioned are very ornamental or decorative.

The Holtzapffel books refer to plain turning and ornamental or complex turning. Basically "plain" turning is carried out on a lathe using hand tools. "Ornamental" turning requires a more complex lathe, with a headstock containing a division plate with several dividing circles, normally going from 96 up to 360, a slide rest which can take a variety of cutting frames and they in turn take a multitude of cutter shapes. The cutting frames are driven by an overhead belt which would originally have been driven by a foot operated flywheel. Many operators have now motorised their machines.

So basically the turned work is held in place by the index and the appropriate cutting frame advanced to the work to cut the pattern. The work is then indexed further round and the pattern repeated. The lathe capability is further enhanced by the addition of expensive accessories like dome chucks, eccentric chucks, oval chucks etc.

It would be too complex to try and explain the full range of equipment available but if you can get your hands on the book "Ornamental Turning" by T D Walshaw, published by Nexus Special Interests, ISBN 1-85486108-5 you will find that a great help including how to utilize a metal turning lathe. Another book available in reprint is "Ornamental Turning" by J.H Evans published by Astragal Press, ISBN 1-879335-35-2. Holtzapffel's set of books are also available in reprint. Vol. 4 covers "plain" turning, Vol. 5 covers "ornamental or complex" turning.

I hope this goes some way to answering Don's queries, luckily he didn't mention Rose Engine work, or I would have had to go into rosettes on rocking headstocks, made to rock by a fixed rubber, with the work being decorated by the cutting frame held in one position while the work revolves past it following the shape of the rosette being used.

Anyone interested in "ornamental" turning and thinking of attending the Seminar at Loughborough University in August will be able to see Paul Coker demonstrating all the techniques mentioned.

## Membership Payments

Adrian Needham

By mid-January the membership renewal process was in full swing. Thanks to all those Branches that set about the collection of subs in good time – it is helpful to the Membership Secretary to be able to get the cards out on time and ensures that the Association has money in the bank to start paying for benefits – the insurance premium is in excess of £6000!

For those making payment by bank transfer or standing order the amount due is £16 for Individual Membership. There have been a significant number continuing to pay £14 and even £12.50 which involves us in wholly unnecessary additional work to chase arrears. Also can I press the point that if you make any direct payment to the AWGB you must ensure that BOTH your NAME and MEMBERSHIP number feature in the payment reference – we do have some payments that simply cannot be identified and it is not possible (believe me I have tried) to backtrack the identity of the person making a payment.

Last year the renewal process was still going on into September – this year, after this issue, Revolutions will only be sent to fully paid up Members.

Finally, those who have renewed will have seen the new style of membership card – it is hoped this card will last for 4 maybe 5 years. At renewal a new 'year' sticker will be sent to be attached to the card thus validating it for another membership year (1st Jan to 31st Dec). In terms of card production and postage fees this approach will save the Association a considerable sum over time, making more available for benefit and generally reducing overhead costs. Members also received an AWGB Car Sticker with their new card – please use it to advertise your Association to a wider audience.



# Member Training Workshops – 2011

Peter Bradwick

Since the launch of the Member Training Programme at the last AGM, 40 AWGB members have attended a training workshop delivered by a top professional turner. All the arranged workshops were fully subscribed, with venues around the country from County Durham and Derbyshire in the North, Hampshire and Bristol in the South, Essex in the East, and Cwmbran in the West.

The Member Training Programme continues to expand with ten workshops already arranged for 2011 (see list), and there are plans to have a further two, giving a total of twelve workshops that will give the opportunity for up to 60 AWGB members to have a 'FREE' days training with a professional in 2011.

Workshops are a 'free member benefit' however, candidates have a 'no obligation' option to make a donation to the Development Fund if they so wish.

For application forms, details of dates and venues visit our website [www.woodturners.co.uk](http://www.woodturners.co.uk), or contact our Member Training Co-ordinator Brian Hensby - Tel 01297 34115, e-mail [manofkent1@btinternet.com](mailto:manofkent1@btinternet.com) Details of forthcoming Youth Training and Demonstrator Training workshops can be found on page 21.



Intense instruction at Andrew Hall's



After a day of instruction from Andrew Hall



Stuart Mortimer passes on the secrets of twistwork

## Member Training Workshops 2011

| Date                       | Topic/Technique   | Tutor's      | Venue  |
|----------------------------|---|--------------|--|
| 5 <sup>th</sup> March      | Hollow form techniques & design<br>Intermediate               | Mark Hancock | Unit 36S, Springhill, Pershore<br>Worcester  |
| 19 <sup>th</sup> March     | 'Elevating the Craft'<br>Intermediate                         | Alan Steele  | Aberdeen                                     |
| 26 <sup>th</sup> March     | Effective spindle turning<br>Intermediate                     | Les Thorne   | Lipton Park Farm, Old Alresford<br>Hampshire |
| 9 <sup>th</sup> April      | Utilitarian Ware, Goblets & Platters<br>Intermediate          | Andrew Hall  | 5, Well Bank, Crook<br>Durham                |
| 23 <sup>rd</sup> April     | Working with Pewter & Wood<br>Intermediate                    | Simon Hope   | Peter Childs, Little Yeldon<br>Essex         |
| 21 <sup>st</sup> May       | 'Greenwood Turning'<br>Intermediate                           | Chris Eagles | C.E.C., The Highway<br>Cwmbran               |
| 28 <sup>th</sup> May       | Bowls, Platters, Carving & Surface Decoration<br>Intermediate | Nick Agar    | Cornworthy, Nr. Totnes<br>Devon              |
| 6 <sup>th</sup> August     | Bowl Turning<br>Intermediate                                  | Mark Hancock | Unit 36S, Springhill, Pershore<br>Worcester  |
| 24 <sup>th</sup> September | Better Bowl Turning<br>Intermediate                           | Les Thorne   | TBA  |
| 29 <sup>th</sup> October   | Platters and Bowls textured & decorated<br>Intermediate       | Andrew Hall  | 5, Well Bank, Crook<br>Durham                |



**The Annual General Meeting 2011 will be held at  
ODDINGTON VILLAGE HALL  
Lower Oddington, Nr. Stow on the Wold, Gloucestershire  
GL56 0XD  
At 2.00 pm on Sunday, 3rd April 2011.**

## **AGENDA**

1. Apologies for absence.
2. Minutes of the A.G.M. held at Oddington Village Hall, Lower Oddington on Sunday, 28th March 2010.
3. Matters Arising from the Minutes of the A.G.M. held at Oddington Village Hall on Sunday, 28th March 2010.
4. To receive and adopt the Honorary Chairman's report
5. To receive and adopt the Honorary Treasurer's report and financial accounts for the year ended 31.12.2010.
6. To receive the result of any postal votes relating to any motion properly put within the Constitution of the AWGB.
7. To receive the results of any postal votes for the election of Officers and Executive Committee members. *See Note Below*
8. To receive the result of any postal votes relating to the posts of Regional Representatives North and South. *See Note Below*
9. Any other matter at the discretion of the Chairman.

*Note: Should there be only one nomination for each post the nominee's appointment will be recorded without a ballot.*

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## **Branch Meeting 2011**

The AGM will be preceded at 11.00 am by the Branch Representatives Annual Meeting. The Branch meeting affords an opportunity for the Executive Committee to meet with Branch representatives to discuss in informal forum matters of mutual interest. The agenda for this meeting will be distributed on the day. Branches are invited to submit other topics for discussion/review to the Honorary Secretary by no later than Saturday 26th March 2011.

All Branches and Members are reminded of the importance of these Annual meetings. Branches are asked to endeavour to make sure they are represented at the Branch meeting and all members are invited to attend the Annual General Meeting.

**NB Only fully paid up members of the Association of Woodturners of Great Britain are entitled to attend the Annual General Meeting and/or the Branch Representatives Annual Meeting.**

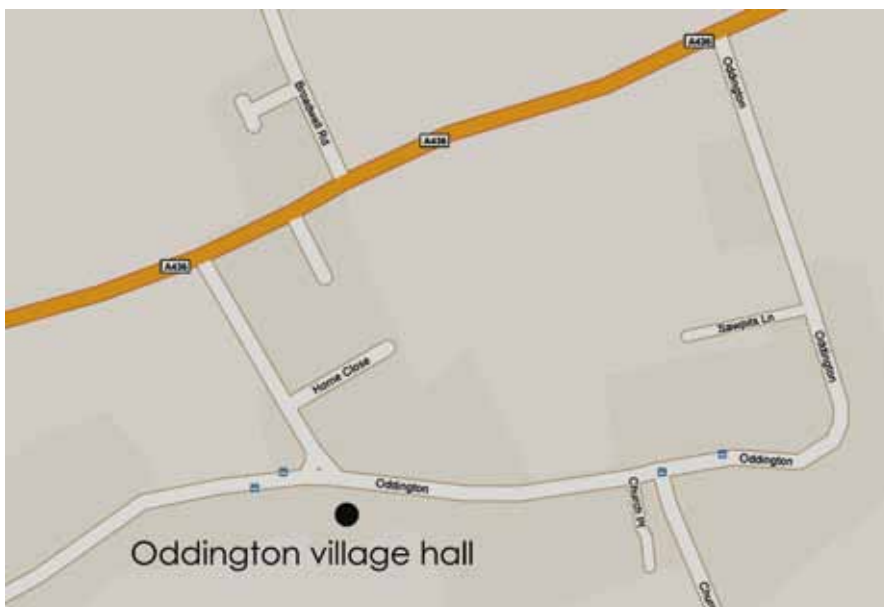
## AGM Special Attractions

Following on from the success of last year's Instant Gallery at the Annual General Meeting, all those attending are once again requested to bring at least one piece to be displayed. The Chairman will present a special prize for the piece he selects from the Instant Gallery.

English Hardwoods will yet again be offering top quality kiln dried British Timber at exceptionally competitive prices. Those who have attended AGMs in the last couple of years will, I am sure, agree that this is a chance to obtain some great value wood.

There will also be a 'bring and buy' table, an opportunity to dispose of those quality woodturning tools and items that you no longer require and provide your colleagues with the opportunity to take them home and you hopefully to have more cash in your pocket. All items should have a label or card attached showing the seller's name and the amount asked for the particular item.

The two maps to the right show the location of the venue for this year's meeting. We look forward to seeing a large number of you on the 3<sup>rd</sup> April.



## Southern Region Report

Martin Lawrence

Another year has come and gone so fast, is it a sign I am getting older or is it as Esther Rantzen would say "That's Life?"

2010 started with two new clubs in the southern region becoming affiliated with the AWGB, Kennet and Avon Woodturners and Burnham on Sea Woodturners, each with around thirty members. It has been my pleasure to visit each club following an invitation, to discover two very active clubs and a very warm welcome.

With the change in the regional boundaries the southern region now covers parts of Wales, we welcome Cardiff & District Woodcraft Club, Crow Valley Woodturners and Pembrokeshire Woodturners as affiliated clubs within the southern region.

We are also pleased to welcome two new clubs in the region that are now associated with the AWGB, Llanelli Woodturning Club and Mid Cornwall Turners

Apart from visiting woodturning clubs within my region I have represented the AWGB at Yandles shows in April and September, and the Strictly Woodturning event held at Axminster.

Organised training events run and financed by the AWGB during the last year have taken place in the region. On 24th April 2010 a Youth Training day was held at Portishead with ten youngsters taking their first steps in woodturning. On 23rd October 2010 a member training day was held at Stuart Mortimer's workshop in Hampshire. Five members arrived bright and early with tools in hand, eager to drain Stuart of his knowledge and guidance. After a warm welcome from Stuart and his wife Linda, liquid refreshment requirements were noted for the day. After introductions all five were introduced to their



lathe for the day and given the task of emulating Stuart at a session of spindle turning, the beads and coves turned allowing him to gauge the level of his students.

The five chosen members for the day were Graham Barnard who chose instruction in hollow forms, Don Donaldson and John Abrahams who selected goblets with spiral stems, Andrew James selected general tool control and thin walled hollow form turned green, and Richard Peers wanted to master the push and pull cut with his gouges.

At the end of the day all had learnt techniques in their chosen subjects with Stuart drifting effortlessly between lathes and imparting his knowledge. Each member left with their project to finish back at home and nothing but praise for Stuart in his easy going way of passing on instruction.



**Don Donaldson & John Abraham with Stuart who is so good he does it with his eyes shut**



**Graham Barnard hollowing out, after using an Arbortech to carve out the voids**

On 30th October 2010 Treknow Woodturning Club played host to a Youth Training day and five youngsters were given training in the first steps of woodturning. Each were attired with smocks and safety eye shields and allocated an instructor on a one to one basis. They were shown how to safely operate the lathe they would be working, and a

brief explanation of the tools they would be using was given. They each turned their first piece of wood between spindles, turning the square section into the round then moving on to beads and coves and had to be prised away from the lathe to take a refreshment break. Fish and Chips from the local shop went down a treat and provided sustenance to complete the day.

No sooner had the instructors settled down to rest and savour a warm cuppa to wash down lunch, than the students were donning their smocks keen to get going again. The chosen subject was a bowl, blanks were handed out and away they went.

From the time they were introduced to the tools and machines to the time they finished their last project they were constantly being assessed in all safety issues and correct procedure, tool control and safety. I am glad to say that they all absorbed every detail and achieved remarkable results for first timers.

At the end of the day they were awarded certificates for having attended an AWGB Youth Training Introduction to Woodturning course. I don't know who was smiling the most, the instructors, the youngsters themselves or the proud parents who came to collect them at the end of the day.



**Pictured above with their certificates are the five students, from left to right Kieron Murnane, Thomas Bickerstaff, Harrison Blake, Frankie Blake and Zack Vincent**

## Eastern Region Report

Brian Partridge

I hope that 2010 has been a successful year for you all but even more important that 2011 will be a good year. I am sure that there will be a number of activities that you will enjoy during the year.

In 2010 three branches were moved into the Eastern Region, they are Middlesex, North London, and Kent. I welcome you all and hope to visit you during 2011. The reason for the change is purely that of geography. The Southern rep was finding it very difficult to get round to clubs in the eastern side of his region and the far west. Remember that the width of



the England in the south is comparable to its height. Scotland is also causing us some problems and we have asked those branches to try and find someone to help the Northern Rep.

This is Seminar year and I hope that an increased number of you will be able to take part, you will have seen from Revolutions and the website the impressive line-up for that event.

This year will also see the return of Turn Essex. This will have a different format from previous years as it is 'By Turners - For Turners'. There are two top turners, Joey Richardson and Tracy Owen booked to demonstrate, plus the opportunity for Branches and Associated Clubs to compete in both the 'Best Display Stand' and the 'Top Table' events. There will also be trade stands. At only £25 including lunch how can you possibly miss such an occasion? Although we would really like to see you taking part as a branch it is of course open to individual members as well.

The time has passed for 2010 branch demonstration grants so if any of you missed out, don't forget to get your applications for 2011 in early. Up to £150 is available for one full day demonstration or two evening demonstrations by an experienced turner who is not a member of your club.

May I request branches to please let us know if any members' addresses have changed when returning your members' annual subscriptions. We still have a number of Revolutions going astray because we do not have the correct address. It does make sense to get your members to confirm their address when rejoining the branch.

The newly introduced Members Workshops have really taken off, with two being run in the last year in this region. For 2011 I plan to have at least three which will take 5 members each. The first is already scheduled for April 23rd at Peter Child's premises; the tutor for this is Simon Hope with the subject of using Pewter with wood. There will also be another newcomer's day with Chris Childs at the same venue. The Association will pay for the Tutor so if the premises are also free then there is no set charge to participants, but we do encourage small donations to help funds. Members are encouraged to apply for workshops with ideas as to what they would like; this will help us set up appropriate events. The application form is available on the AWGB website.

We have also had some success with the demonstrator training days and another is scheduled for March 26th at Peter Child's premises. Others can be arranged if required at other locations in the region so please contact me if you have any queries.

The whole of the training programme is funded by the income from the auctions held at the Seminar, and so it is obviously in everybody's interest that the

Seminar is well attended and auction returns swollen as a result, so fill in your application form now.

Remember that I am here to help, authorise branch grants, solve problems and generally give advice to branch members and individuals alike.

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**Don't try this at home!!!**

## Review

Phil Stevenson

*Editor's Note: It is not usual for a review of a specific demonstration at a branch or club to appear within these pages, but it seems to me that there is an increasing interest in this type of work. One only has to take on board the success attained by Bill Robinson at last year's Irish Woodturners Guild Seminar with his vessel illustrated on the front of this issue. Demonstrator Graham Ball obviously had a profound effect upon his audience at West Midlands Woodturners.*

A few of us knew of Graham Ball and most of us have at least seen segmented turning, but our demonstration day on 7th November 2010 was a riveting revelation of man and method, thanks to a meticulously prepared and delivered presentation by Graham.

Let me say now that this review will not attempt to describe Graham's method but merely give a few personal impressions and thoughts of the day. 'Complex' does not come close to describing the intricacy of Graham's execution of segmented turning, but to his great credit, his presentation skills were such that we all followed exactly what he was doing throughout the day. How much we could repeat the next day ... well, that's a different matter!

Graham began with a brief personal history, (he has only been turning for 5 years!), and was quickly into the day's programme. The morning was to be design, cutting and preparation of the segmented rings and the afternoon lathe time, covering bowl assembly, turning and finishing.

Graham described how to progress from design to measuring and cutting the component parts of a segmented ring via some very advanced mathematical crib sheets and a pocket computer, no less. As in much complex woodwork, the hard work is in the preparation, and when Graham was ready to saw the parts, the work was done in super quick time.

Fascinating for us all was Graham's endless collection of jigs to ensure accurately replicated cutting of component parts; someone suggested that he does a day's demo on jig making!

Part of the morning's presentation was a look at some of Graham's finished pieces. The outstanding quality of his work has resulted in his being invited to display on the US website [www.worldofwoodturners.com](http://www.worldofwoodturners.com) – do have a look.

From 'simple' segments, Graham took us through the production of segments incorporating a star motif, a sun-rise motif and his flying pennant motif. As with much of his work, Graham's logical description of

"how to" made the process easy to understand and the execution look straightforward - again the skill is in the correct preparation of design and the ingenuity of the machinery and gadgetry.

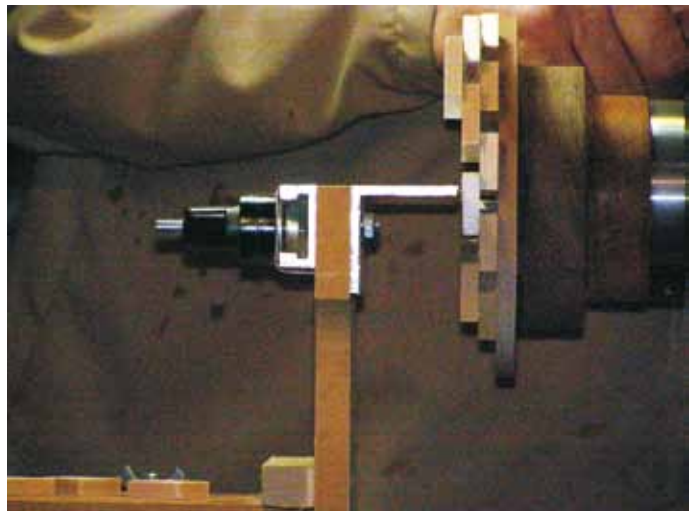


**A open segmented bowl with hoops**

After lunch Graham took us through the process of using a dividing plate on the lathe to position the components to make an open segmented bowl. We also saw how to make a full hoop of semi-circular rings to decorate the top of a bowl, (and no, he couldn't just have bought a bag of Hula Hoops). Again, a seemingly impossible task was clearly explained to everyone's understanding.

Finally Graham did some turning, as he shaped the outside and inside of a completed open segment bowl. I doubt if I was the only one holding my breath a little bit, but Graham was calm and collected and we soon had a more or less complete piece.

For me, the day flew by with barely a dull moment. What did I take away from the demonstration? Well, to be honest I doubt if I will make a segmented piece, (I'm far too impatient and am addicted to instant results), but I found Graham's work fascinating. One



**Partially completed open segment bowl with assembly jig in position**





**Partially turned open segment bowl showing how the segments were positioned**

of the great pleasures of our demo days is to be exposed to widely varying takes on design, equipment and technique. I have been attending AWGB demo days for over 20 years and the preparation and forethought Graham put into his presentation was second to none. Coupled with his easy manner and consummate skill, the day was a delight.

If any other branches or clubs are inspired by this description of an excellent demonstration, Graham can be contacted by e-mail at the following address [grahamball@graylad.me.uk](mailto:grahamball@graylad.me.uk)

## Turn Essex 2011

As advertised in the December issue of 'Revolutions', Chelmer Valley Woodturners will be hosting Turn Essex on Saturday 21<sup>st</sup> May 2011, providing visitors with a total woodturning experience. The venue is St Peters College, Chelmsford, Essex, CM1 2BL, with ample free car parking. A ticket price of £25.00 includes lunch, as well as morning and afternoon tea or coffee.

The setting up of club stands and tables will take place between 8.15am and 9.35am with registration between 9.00am and 9.35am. Following a short welcome address the events will commence at 9.45am.

Tracy Owen and Joey Richardson will each give two demonstrations in the morning and repeat them in the afternoon. Each demonstration is scheduled to last 1 hour 15 minutes. Delegates will attend either the morning or afternoon sessions with approximately 30 people in each room. Those delegates not in the demonstration rooms will have time to visit the club competition stands, tables and the traders.

Participating clubs will also be demonstrating turning skills on their stands in the main hall. Their demonstrations will be one component of the judging for best stand. Club turning competition tables will be on view in the foyer. The gymnasium to the rear of the main hall will house a selection of traders with items of interest to all turners.

This is your chance to greet old friends, make new ones and renew contacts with the traders.

Chelmer Valley Woodturners will present a major prize for the raffle with other items coming from the traders, a chance for you to win that extra special piece of kit. The following traders have confirmed their attendance; Meantime Design - Ashley Iles - Simon Hope - Tony Walton - Peter Nichols - Mark Raby - Cambridge Blanks. Classic Tools have expressed interest but had not confirmed at the time of writing.

The presentation of the trophies for the best club stand and the best table display will take place at the end of the afternoon sessions.

Details and tickets are available from the Secretary of Chelmer Valley Woodturners, Roy Sargeant:

Telephone: 01268 734852

E-mail: [roy.sargeant@blueyonder.co.uk](mailto:roy.sargeant@blueyonder.co.uk)

**Sovereign** by *Robert Sorby*

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The Sovereign handle is available in both 16" and 22" lengths. There is even a coupling to link two handles together.

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To learn more about the Sovereign System visit [www.robert-sorby.co.uk](http://www.robert-sorby.co.uk) where you will also find a brief video clip.

Available from authorized Robert Sorby dealers worldwide.

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### Tools Explained

**WIRE WHEEL:** Cleans paint off bolts and then throws them somewhere under the workbench with the speed of light. Also removes fingerprints and hard-earned calluses from fingers in about the time it takes you to say, 'Oh sh--!'

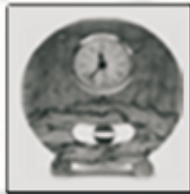
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## A Thank You Cross

Gordon Fradley

This cross shown in the accompanying photograph was made by me as a way of saying thanks to the Rector, members of the congregation and parishioners of the Church of St Mary the Virgin in the village of Ingestre in Staffordshire for the provision of a good quantity of beautiful Yew. The cross is now in the care of the Rector who took it to a church council meeting at Ingestre in October 2010 where it was seen by a number of church dignitaries. The cross was shown to the congregation and received into The Church of St. Mary the Virgin during a morning service on Advent Sunday, November 28th 2010.



Ingestre is a small - and delightfully inaccessible - unspoilt hamlet. It's not far from the village of Etching Hill, Rugeley, where I and my friends and colleagues of the Mid-Staffs Woodturners' Association gather in the Village Hall for our monthly meetings.

In the summer of 2009 a friend had been contracted to prune and remove the dead wood from the yew trees in Ingestre churchyard and knowing that I was a keen woodturner, I was offered all the logs and branches that I thought I could make use of.

I considered how best these could be used and



## ONEWAY

EUROPA

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eventually approached the chairman and committee of my club, the Mid-Staffs Woodturners' Association with the following proposal. I would bring the wood to the club and invite every member to select a piece and to turn anything they liked from the log. There would be no set piece and all entries would be exhibited at two future competition evenings. Logs were brought and distributed over a period of three meetings and the committee arranged for two competitions to be held at successive meetings during the year:



- For the Challenge Cup (open to all members); September 2010.
- For the Beginners/Novice Trophy; October 2010.

In announcing the competition, members were told that a significant factor, which could be included in their design, was the history and origins of the Yew wood, some of it could be as old as the church itself, namely over three hundred years.

Although the entries would inevitably be very varied, I agreed to undertake the judging, adjusting my criteria accordingly. Turn-out for both competitions was very gratifying and, in particular, the challenge cup entries were the highest ever recorded. The standard was very high and a number of items ran extremely close for the three top positions.

The Church of St Mary the Virgin at Ingestre is the only parish church outside London attributed to Sir Christopher Wren. Ingestre was first mentioned in the Domesday Book of 1086. In 1256 the manor passed by marriage into the Chetwynd family and it was around this time that the first church seems to have been built on the site.

The church fell into disrepair over the next four hundred years - so much so that in early 1671, the then lord of the manor of Ingestre, Walter Chetwynd, petitioned the Archbishop of Canterbury to allow him to demolish what was left and to replace it with a new church entirely at his own cost. A copy of this petition, together with the Archbishop's reply written in the margin, is on display in the church. The replacement church was eventually completed in 1676 to a design by Wren.

## Wordsearch - Compiled by Eric Pearce

How many British towns and cities can you find? The answers can be found on page 31.

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| X | M | N | G | B | R | I | S | T | O | L | H |
| F | A | E | L | I | E | S | L | O | U | G | H |
| B | N | W | A | R | W | I | C | K | U | Y | T |
| L | C | C | S | M | E | L | Y | O | Z | R | U |
| O | H | A | G | I | R | X | R | Y | E | U | O |
| O | E | S | O | N | C | O | H | T | A | B | M |
| P | S | T | W | G | B | Y | B | G | U | R | S |
| R | T | L | D | H | C | I | W | R | O | N | T |
| E | E | E | G | A | E | T | A | G | I | E | R |
| V | R | U | B | M | N | O | D | N | O | L | O |
| I | O | J | Q | H | T | U | O | M | Y | L | P |
| L | B | O | U | R | N | E | M | O | U | T | H |

# Alpacas and Turners

David Grainger

The Alpaca Centre is listed as one of the attractions of Britain's Lake District. Even though the alpacas are animals which originate from the Andes they are also kept and bred at this location near Penrith in Cumbria. Yarns are produced from their wool and are made into various garments, some of which have a South American flavour. These garments are offered for sale in the centre.



A group of enquiring Alpacas

But there's more going on in this place than the breeding of these strange looking creatures because it is also the home of G&S Specialist Timber. Garry and Shaun established their business at the Alpaca Centre during 2003 with the intention of providing high quality hardwoods, initially for woodturners but latterly for those furniture makers, joiners and other craftsmen who require good quality timber. They subsequently developed their premises to become a centre dedicated to retailing woodworking tools and machinery as well as supplying the timber.

During 2010 G&S developed their premises even more making the shop a warm and inviting place. During the weekend commencing 12th November 2010, the AWGB were invited to occupy a space at their celebratory woodworking show. Luckily it just happened that I, as the northern regional rep, had the "B section" of the travelling exhibition, the tables and some exhibition equipment in my possession. Therefore it was no problem to set up a display at the Alpaca Centre. I was assisted by David Blanden in setting up our display. Apart from demonstrations of circular saws, planers and so forth there were two woodturners, Tracy Owen and Jimmy Jackson, on site who were busy demonstrating our craft throughout the weekend; these demonstrations were complimented by the AWGB stand.

The show was well attended by people from outlying areas and there were many complimentary and

encouraging comments made by the visitors, a large number of our new leaflets were taken and it remains to be seen how many new members will have been attracted by the show at the Alpaca Centre.



The AWGB stand and display

**The contents of this newsletter are about you, for you and most importantly by you.**

It is the membership that provides the greater part of what you read in this publication.

Your point of view is every bit as important as any other member of the Association.

So why not become a contributor to *Revolutions*?

We are always happy to receive articles for publication, and we pay £50 per page for anything that is not a news item.

If you are unsure please get in touch with the editor, he will be only too pleased to help

**GO ON GIVE IT A TRY**



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# *The South East* **WOODWORKING** *Show*



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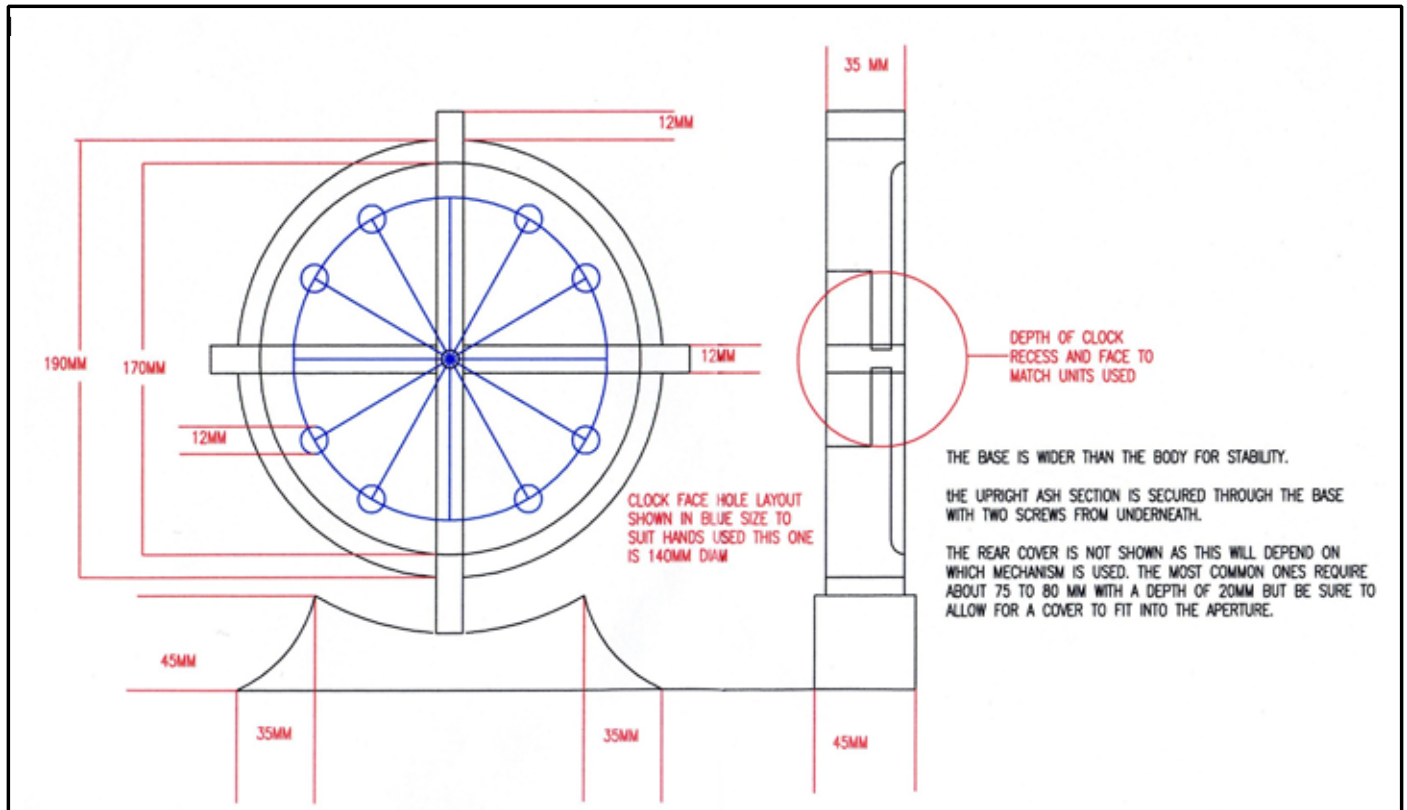
**ENTRY:  
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# Celtic Cross Clock

John Ruickbie



I was given some Afromosia timber which had been saved from old weaving equipment, it was full of bolt holes and was fairly thin for turning, but I had an idea that something could be made with the inclusion of a few small pieces of Ash.

I have some experience in CAD drawing and drew up a plan for a Celtic Cross clock which could utilise some of the useable timber, photo 1. This clock has sparked interest in some of my friends; one even asked if I would make one for them. I have had a lot of pleasure turning some items featured in Revolutions in the past and I thought this may be of interest to some other readers. It may be a bit simple for some tastes but I enjoyed turning it and overcoming the problems. I have tried to be as descriptive as I can and include as many photographs as possible. Turn at whatever speed you feel is comfortable, I worked at speeds between 600 and 1000 rpm, great care needs to be taken with the protruding parts.

I started by cutting the Afromosia to form a square, photo 2, and ran the Ash through the thicknesser along with some softwood of the same size. This was glued up using the softwood as a sacrificial block, newspaper could be inserted to allow the joint to be broken open more easily later, photo 3.

This was the face of the clock, it was mounted on a faceplate made from MDF and fixed at the side, making sure the screw holes could be turned away later. This method gives more security with a temporary joint. Photo 4 shows the faceplate.

The next stage, photo 5, is to true up the outer edge, sand, and finish with whatever you choose.

The joints are now broken apart, unfortunately I didn't use the paper joint technique and so I had to carefully cut them on the band saw, photo 6. A light sanding may be required to clean up the faces prior to the final gluing, photo 7.

The next step is to assemble the final structure. I used Gorilla Glue and taped the finished edges to prevent the foaming from affecting the finish, photos 8 & 9. While the glue was setting I turned the Ash for the number positions, ensuring that they were the same diameter as the width of the cross sections, photo 10.

When the glue was set the assembly was sanded to an even finish on both sides. The face position drawing was then fixed to the face with tape and the number positions marked, photo 11. The holes were bored with care being taken to go deep enough to allow the face indent to be turned without exposing the bottom of the inserts, photo 12. The inserts were inserted and glued using PVA glue and pressed in using the vice and trimming off with a sharp wood chisel, the surface will be finished when the face is turned, photo 13.

The assembly was then re-fixed to the faceplate and the recess on the back for the clock mechanism formed with a parting tool marked with the correct depth, photo 14. Care has to be taken during this stage, and those that follow, as the protruding cross



sections are rotating beyond the main body of the clock and are not completely visible, photo15. The back is sanded and finished at this stage.

The assembly is then turned and mounted on the chuck in expansion mode with care being taken not to exert too much pressure which could break it apart. The face is turned leaving a flat outer rim with a fairly steep curve leading to a flat centre. I use a screw marked with the depth required for the clock shaft to judge the depth of the face. This is a round head screw which I use to catch the inner face of the recess with a saw drift marking the correct depth, photo15. The face is then sanded and finished taking care to remember the rotating protrusions, photo 16.

The protrusions are then sanded by hand using a flat strip of wood which I fix sandpaper to, remembering the ends, photo 17.

The finished clock body ready for the mechanism to be fitted is seen in photo 18.

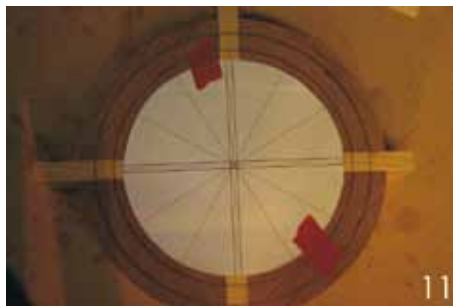
The base is cut from Afromosia and shaped and sanded on a disc and belt sander. The final sanding and finish is by hand. Remember to keep the inner curve the same as the clock body, photos 19 & 20.

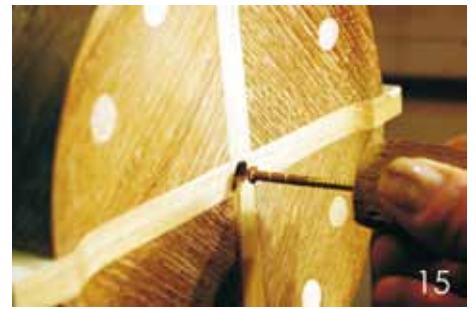
Use a try-square to ensure the cross is fitted vertically to the base. I did this with two screws recessed into the base.

The only job left is to make a cover for the mechanism. This was made from a small piece of mahogany turned to be a push fit, photo 21.

I have included a front picture of the completed clock and a rear view showing the cover.

Some parts of this project require skill and care and I would not recommend it to a beginner.





### Tools Explained

**HAMMER:** Originally employed as a weapon of war, the hammer nowadays is used as a kind of divining rod to locate the most expensive parts adjacent to the object we are trying to hit.



## Help Please

Robin Smith

In his article in the last issue of 'Revolutions' Peter Martin stated that his main interest is doll's house miniatures. I also have a keen interest in such items, all of which are made to a 1/12<sup>th</sup> scale as shown in the enclosed picture. In pursuing this interest I have endeavoured to make a Windsor chair, but have failed to successfully bend the bows required at 1/12<sup>th</sup> scale to manufacture this type of chair.

In an effort to address this problem I enrolled on a week long course to make a full size Windsor armchair with tutor Kit Davidson. The Windsor armchair with crinoline stretcher, which was completed during the five day course, is shown in this picture with tutor and pupil. I learned the art of steaming and bending, but as yet have failed to replicate this in 1/12<sup>th</sup> scale. Can anyone help, please?

I would recommend Kit Davidson's chair making course, together with the accommodation available on-site. For details contact him on 01691 648299 or e-mail kitd@madasafish.com



Some of Robin's miniature furniture



Robin Smith & Kit Davidson with Robin's full size chair

## Henry Taylor Tools

are proud to announce a significant advance in the performance of turning tools with the introduction of their new Kryo range; building as it does on its 170 year reputation for fine woodworking tools.

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## Youth Training Workshops

| Date  | Topic/Technique  | Organisers      | Venue   |
|---|--|-----------------|---|
| 16 <sup>th</sup> July 2011                              | Workshop Health & Safety<br>Basic Spindle & Bowl techniques<br>Age 11 - 18 at 1 <sup>st</sup> January<br>4 places<br>(£5.00 Booking fee)   | Peter Bradwick  | Crow-Valley<br>Woodturners<br>Cwmbran<br>South Wales                                  |
| 23 <sup>rd</sup> -24 <sup>th</sup> July (Weekend) 2011  | Workshop Health & Safety<br>Various Projects and techniques<br>Age 11 - 18 at 1 <sup>st</sup> January<br>4 places<br>(£10.00 Booking fee)  | Andrew Hall     | 5, Well Bank<br>Crook<br>Durham   |
| 5 <sup>th</sup> – 7 <sup>th</sup> August (Weekend) 2011 | Workshop Health & Safety<br>Various Projects and techniques<br>Age 11 - 18 at 1 <sup>st</sup> January<br>10 places<br>(£10.00 Booking fee) | Stuart Mortimer | Grateley<br>Hampshire   |
| Sept/Oct 2011   | Workshop Health & Safety<br>Basic techniques<br>Age 11 - 18 at 1 <sup>st</sup> January<br>4-6 places<br>(£5.00 Booking fee)                | John Brooks     | Treknew Woodturners &<br>Carvers Club<br>69, Higher Bore Street<br>Bodmin<br>Cornwall |

## Demonstrator Training Workshops

| Date                        | Topic/Technique                      | Tutor's         | Venue                                      |
|-----------------------------|--------------------------------------|-----------------|--|
| 12 <sup>th</sup> March 2011 | Presentation and Demonstrator Skills | Peter Bradwick  | The Settlement<br>Pontypool<br>South Wales |
| 26 <sup>th</sup> March 2011 | Presentation and Demonstrator Skills | Brian Partridge | Peter Childs<br>Little Yeldon<br>Essex     |



# AWGB 13th International Seminar

## August 12th - 14th 2011

### Loughborough University



*From Canada*  
Marilyn Campbell





*From the USA*  
Michael Mocha



*From Germany*  
Hans Weissflog






*From France*  
Yann Marot



*The line-up of international presenters*



*From South Africa*  
John Wessels





# The Oval Skew

Reg Sherwin

For this article I need to cut myself a large lump of humble pie! I said in the last article in Revolutions 95 that I would go into details regarding the grinding of the oval skew, and then I completely overlooked the fact. I can only blame this on one small factor. Old age.

Mind you, my wife and I are still trying to get our bungalow sorted, and this is the start of the third year of moving out of the three storey, three bedroom house and into the two bedroom bungalow. But at least I have at last got out of the large and expensive workshop at Avoncroft and can concentrate on getting the more important bits and pieces settled into their new cubby hole behind the bungalow.

And so, I would now like to share with you my method of grinding the oval section skew - see Revolutions 95, page 31, photo 5 for a look at the tool carrier which I made up for the job. It is the right hand one, the other carrier being for the rectangular skew. If you can't find the magazine, don't worry. And if you are a new member of the AWGB, welcome.



Photo 1 above shows the oval tool carrier in close up detail, complete with the oval skew in the 'ready' position. As can be seen, the skew is being held firmly down onto the platform of the carrier by my thumb, which is also holding it against the angled mdf that gives it the skew angle which I use.

It can also be seen that whilst the thumb is holding the oval tool onto the platform, the tool's shape and points of contact on the platform are causing the tool to roll slightly, so that part of the top radius of the tool is in firm contact with the 'anti-roll bar', and this in turn is positioned to oppose the downwards pressure from the thumb. The bar's careful positioning on the angled part of the carrier also keeps the tool's cutting edge parallel.

This bar was my major breakthrough to success when

I was developing the tool carriers for my Sorby 447 grinding system.

The rotational position of the bar on the angled mdf is fairly critical in that if the bar is too high or too low this will result in uneven bevels on the tool. This in turn means that the anti-roll bars are fitted to suit specific widths of oval skews. A ¾" oval is usually thinner than a 1", and would roll further if ground on a 1" carrier. A mistake which I made when developing this system was to have this third point of contact on the top of the tool, which didn't hold it securely in the first place! That's when the bar idea came in.

A further irritation, albeit a very minor one, is that the tool manufacturers have not standardized their sizes, and indeed, why should they? But this does mean that those of us who have tools from different sources might need to do some customization of carriers. There are also likely to be very slight profile variations within the same width tools from the same manufacturer, as the tools are hand finished - belt sanded to us woodturners - during the manufacturing process.

And here's an admission from me. If you have made up a carrier for a specific tool and got it slightly wrong, there is no shame in doing some fine tuning with a craft knife. Have a peek at photo 2 below.



It can be seen that there is a dark line running along between the bottom of the anti-roll bar and the tool. This tells us that there is a gap between the two, but the contact area of the bar is a straight line, part of which is contacting the curved top surface of the tool. The necessary contact is somewhere along these two surfaces.

As I have explained before, the tool carriers are made from suitable off-cuts of mdf, ply or whatever comes out of the scrap box and can be pressed into service. Photo 2 shows the 1" oval skew held in its carrier and being presented to the grinder.

The bevel angle which the tool is ground to has been arrived at, initially by trial and error. Once the

required angle had been decided upon, and proven to be acceptable in use the gauge seen in photo 3 below was made up.

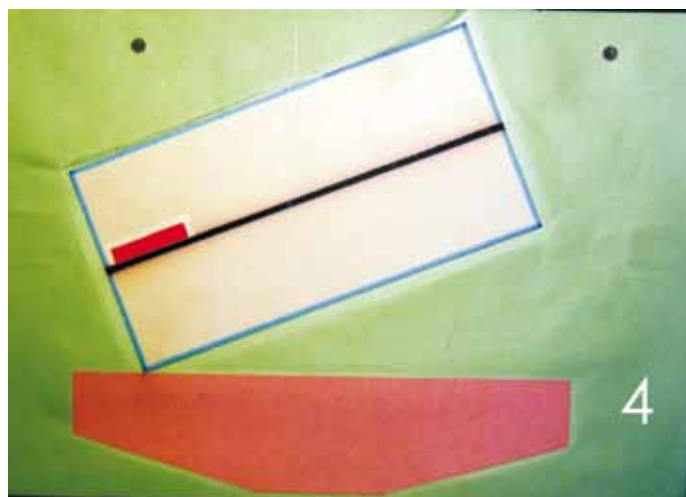


With the grinder switched off and the tool carrier in place, the mdf was held onto it and against the side of the wheel. A pencil was used to mark the radius of the wheel and the gauge was then cut out on a bandsaw and finish ground on the rotating grinding wheel. I tend to do this last operation when the wheel is in need of re-dressing, so as not to clog it with dust.

Now let's look at the oval skew in use, although the same principles would apply in the main to its rectangular cousin.

I feel that a major advantage of these oval tools is that, once you are used to them, they are more forgiving on planing cuts than the rectangular version. Did I just hear loud snorts of derision and shouts of 'No they're d....d well not' from some quarters of the woodturning world?

Let me explain my inflammatory statement by using some very well-travelled illustrations which some of you will possibly remember seeing on my 'trouble shooting' stands at trade shows here in the Midlands, and also at clubs where I was the invited demonstrator. The illustrations are not claimed to be ultra-accurate, they are merely a means to an



end. I have deliberately kept things simple to make the point that in use, the shaving is at or close to the skew's short point and putting downwards pressure on the top bevel.

Take a look at photo 4. It is the 'end on' view of a rectangular skew sitting on a tool rest. The black line is the cutting edge, the short point is on the left and the red mark represents the shaving which the tool is producing during a planing cut.

Because the tool is supported on the rest directly underneath this pressure, the tool is less likely to be pushed down by the shaving and cause a dig-in, or catch. Yes, OK, I know that there are lots of reasons for a catch, but the planing cut is certainly one of the leading claimants for top honours in creating the reputation which the skew has earned for itself.

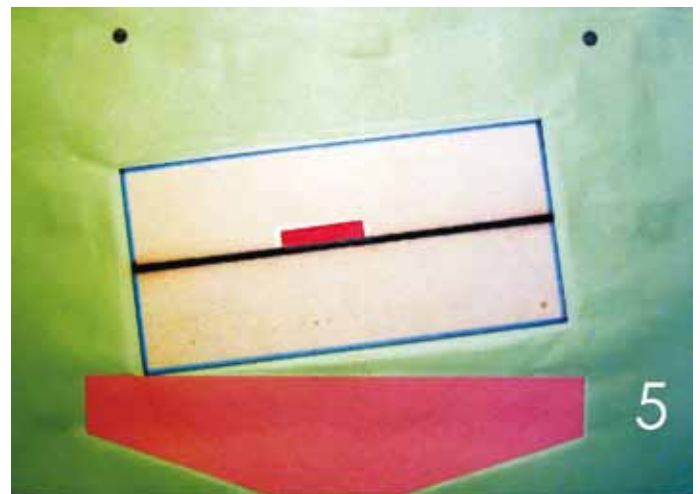


Photo 5 shows that because the tool has been allowed to become more horizontal, the cut has moved up the cutting edge towards the long point and further away from the pivot support given to it by the tool rest. This in turn means that the shaving is far more likely to force the tool downwards and into the work piece, there now being very little support from the rest to stop it.

One way of countering this downwards force is to hold the tool much more tightly by using what is known in the trade as 'the white knuckle death grip'. But it is far safer - and much less tiring - to keep the planing cut within the area of, but not quite touching the skew's short point. On a planing cut the short point can tend to get under the surface of the wood, leaving lifted grain and a rough finish.

Now look at photo 6. This shows the oval skew, again cutting near the short point, the shaving pushing down and the tool being supported by the rest, as in photo 4.

Photo 7 shows that once again the tool has been allowed to move along the rest and away from the short point, but this time not with the pivoting action of the rectangular skew but with a rolling action, which takes the support from the rest with it.





Now take a look at all the illustrations again, and imagine what the result would be for all of them if force were put on the area of the tool close to the long point during any of these planing cuts. I feel that in the wrong hands an overhand grip really is a 'go at your own peril' area. My fellow professionals could well be offended by that statement, but I am writing for newcomers.

So how do I get students to do a planing cut? Pretty well as I do it myself. Well, most of the time anyway.



When I am preparing to use a skew, be it rectangular or oval, on a planing cut the first point of contact for the preparation of the cut is when I put the thumb of my leading hand on the rest, as in photo 8. Notice here that I have not started at the end of the wood. My preparation is in from the end. I don't want to cut into the wood with no bevel support for the tool.

This starting position is followed by the second point

of contact, which is when I put the tool on the rest, with both parts of the lower bevel well clear of the work, and I then bring the tool up to the thumb, as in photo 9.



Maintaining these two points of contact on the rest - that is thumb and tool - I pivot the handle of the tool so that the edge is at the cutting angle which I am looking for, but still clear of the work, as in photo 10. This is usually between  $40^\circ$  and  $50^\circ$  to the direction of rotation of the wood. I suggest to students that they aim at about  $45^\circ$  as this gives them a bit of scope without getting too close to a catch. My index finger often gets in on the act here as well, supporting the tool somewhere along the lower edge, as can be seen in the photo.

Now with rear arm and front wrist held against my body I make the third point of contact by putting the rear edge of the lower bevel - that is the bit furthest from the cutting edge - onto the work, as in photo 10.



The fourth and final part of the contact between turner, tool, rest and wood is when I maintain tool contact with the rest and at the same time pivot the rear edge of the lower bevel on the wood by lifting the handle until I can feel the front of the bevel coming into contact with the work piece as well.

I have found from experience as a tutor that the tendency at this point is to carry on lifting the handle once that front edge has found the rotating wood, and that of course is when 'Wrongdirectionitis' takes over, as the tool has lost the support of the rear bevel.

A simple analogy which I often use here is to ask the student if they drive. The usual answer is "Yes". I then

ask where the heel of the accelerator foot is whilst they are driving. "On the floor".

"Could you drive with it off the floor"?

"Not easily".

"Right, the back of the bevel is the support the tool needs in the same way that your heel on the floor is the support your foot needs".

Look carefully at 9 and 10 again. Can you see two dust patches on the top bevel? One at the front and one at the back. These are left over from a previous planing cut which I did left handed and from headstock to tail stock. I didn't leave the dust on deliberately, but it does illustrate very nicely the contact areas of the bevel when doing these planing cuts. It also indicates the angle of the cut. That little observation was made just a few minutes ago whilst looking at the photos for the umpteenth time and is the start of another train of thought for the teacher in me! There is always something new, and often staring you in the face! But back to the job in hand.

Another common problem here is that the wrong part of the cutting edge makes the first contact, especially with a rectangular skew. Keep the contact close to the short point, but not at it!

If this preparation for a cut is all new to you, try going through the stages with the lathe switched off to start with. If you find that you can't maintain the 45° angle for the length of the cut, the problem is usually stance!

Try altering the way you are standing. Find out for yourself how far along the lathe from the headstock you want to be to feel comfortable and then move the tool, your body, your hands and the tool along the stationary wood without falling over. It is often surprising how far apart your feet need to be to stay in control and to maintain the 45° angle at the point of cut. If you have to move your feet during the cut you will find stop and start marks on the surface of the wood.

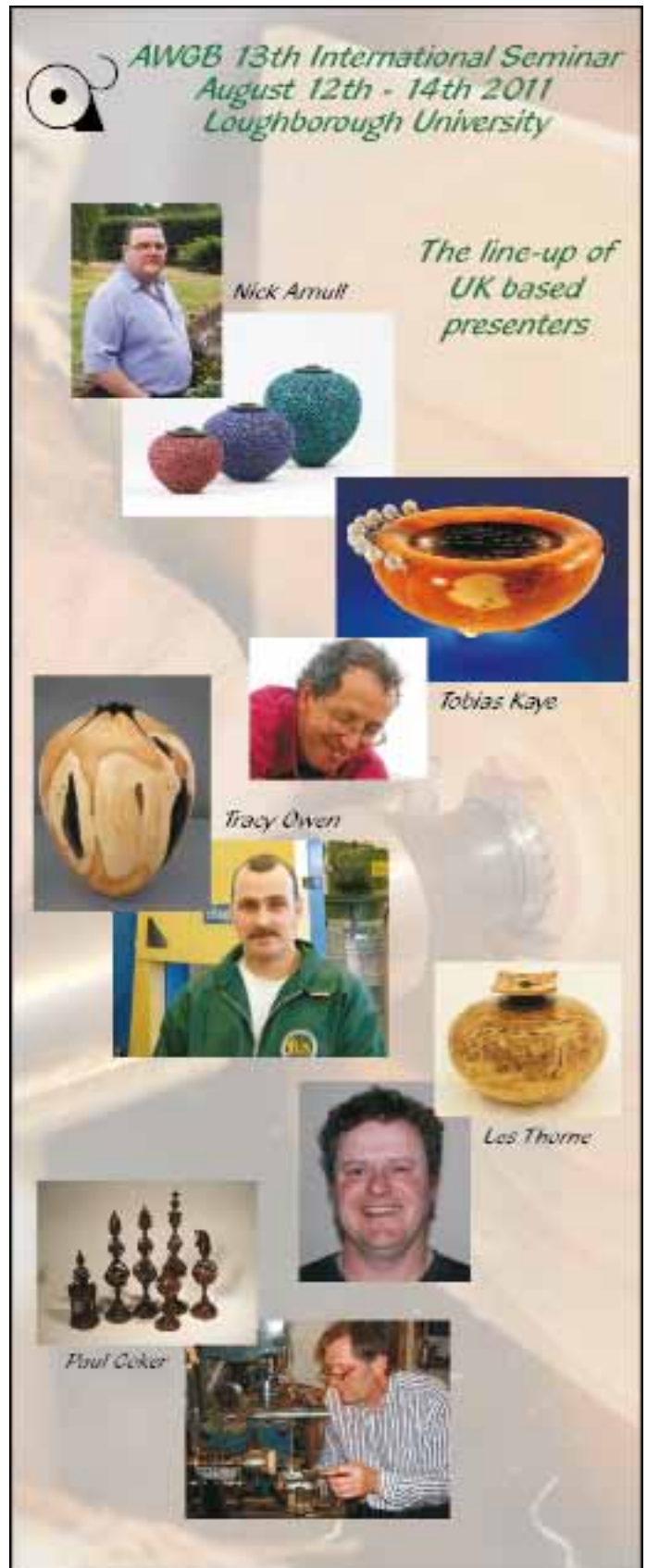
Once you have got the feel of what you are doing, get your better half away from Coronation Street and tell them that Reg says they have got to pull the wood round towards you so that you can practice this cutting sequence safely.

When the shouting has stopped and you have recovered your oval skew, used the last piece of sticking plaster from the workshop first aid tin, regained your composure and gone through the 'stationary wood' stage again, switch on. Without moving your feet repeat the sequence, and this time with the tool moving along the rest just before the front of the bevel makes contact. 'Hit the ground running' is the phrase I often use here when I am teaching.

If you still get catches it is often because the back of the bevel has once again come away from the

rotating wood for some reason. Don't forget, the bevel is a vital part of most tools, and especially the skew.

If all of this sounds a bit daunting, have a lesson somewhere. I have found that after twenty plus years of teaching woodturning, there is nothing like a one to one situation to make everything more understandable.





## Pigtails for Headstocks

Colin Hovland

I like to use a buffing wheel to finish some of my turnings, and my preference is to use a wooden pigtail. For some time now, I have used one of these mounted in the scroll chuck, but after a time it became difficult to run the pigtail true, due to compression wear from the chuck jaws.

My solution was to make another pigtail, but this time, I threaded it to fit the headstock spindle. Firstly I turned a piece of boxwood approximately 4" long by 2" in section, to fit the chuck jaws, and bored a hole to the required depth ready to start thread chasing. No dimensions have been given for this as there are many different sizes of lathe spindle. I have not elaborated on the procedure of thread chasing, as this information is readily available in John Berkeley's book "All Screwed Up".

If you decide to make one to suit your lathe, then you will need to remove the chuck with the blank attached, in order to periodically try the thread until you have a good and true fit. When this has been achieved, remove the blank from the chuck and screw it onto the headstock spindle. It is now a straightforward job to true the outside of the blank, and turn a tapered section down to a point for thread chasing. Take a 16 tpi male thread chasing tool and chase a thread upwards from the pointed end to form the screw thread for the buffing wheel.



**The completed pigtail fitted to the headstock spindle**

**The mop fitted to the pigtail**



**Showing the interior of the pigtail threaded to fit the spindle**

## AWGB International Seminar

Lionel Pringle

I make no apology whatsoever for continuing to bang on about the 12<sup>th</sup> International Seminar at Loughborough University from August 12<sup>th</sup> – 14<sup>th</sup>. Hopefully by now you will know all there is to know about the top level line up of presenters, so I am not going to repeat that information here. If by any chance you are a new member or for one reason or another you are not up to speed on presenters, you will find all you need to know in back issues of *Revolutions* or on the AWGB website.

What I would like to draw your attention to is the awards that are made to delegates who are good enough to participate in the Instant Gallery, (gallery entries this year do not have to be pre entered). The awards in question are the Tony Boase Award for the best piece of work in the gallery and the Geoff Cox Award for the best piece of work by a junior member.

**The Tony Boase Award**, presented in memory of a talented photographer and woodturner, and great friend of the Association, is given for what the judges consider to be the best executed and most innovative piece in the gallery. This competition is not open to presenters and committee members.

**The Geoff Cox Award**, in memory of a generous member of the AWGB who bequeathed the contents of his workshop to the Association, is given to the best piece of work entered into the gallery by a member who is under the age of eighteen.

In order to have a chance of winning any of them, you need to be there and to have entered your work into the gallery, you can only do this as a delegate. Consequently if you have not booked your place you need to do so now, if you have mislaid your entry form you can download a copy from the AWGB website or by application to any of the Executive Committee members.

**Can I also remind you that as part of the Members Development Scheme we provide Seminar Scholarships for a certain number of deserving individuals, further details of which can be had from the AWGB Training Officer, Peter Bradwick whose contact details are to be found on page three. Applications for a place need to be in by the 1st April and applicants will be informed whether they have been successful or not shortly after the 30th April**

At a time of the year when the sun seems almost to have disappeared totally, add a little ray of sunshine into your life with the prospect of going to Loughborough and immersing yourself in what you enjoy most, three days of almost unbroken woodturning and socialising with likeminded folk.  
**What could be better?**

## Irish Woodturners' Guild National Seminar 2011

Ever thought of taking a mid-autumn break in beautiful Co. Kerry, South West Ireland? This October could be the perfect opportunity to combine your woodturning passion with a relaxing holiday in the heart of the county in Killarney. The Malton Hotel is to be the venue for the Kerry Chapter to host the IWG's National Seminar from the 14th to 16th October 2011 and, with its 4 star status, would be hard to beat for its custom-built conference centre, convenience, comfort, and cosmopolitan catering.

There will be a selection of top class, international woodturners including Dick Sing from the USA, Bill Robinson and Gary Rance from the UK, and Christien Van Bussel, Glenn Lucas and Tom McCosh from Ireland. Gary Marcham, a local greenwood Windsor stool/ chair maker, will add a diversion together with many trade stands from Ireland and the UK. Everything you need for a seminar is under one roof at the Malton with the station literally a stone's throw from the hotel offering links from Belfast, Dublin (3½hrs from Heuston station to Killarney which is no doubt a lot quicker than it took Queen Victoria in 1861), Galway, Limerick, Waterford and Cork. There is ample parking if you travel by car, with easy access from Dublin airport (barely 3½ hours), Shannon (2 hours with the new tunnel and Castleisland by-pass) or Cork (1½ hours), and just 20 minutes by taxi from Kerry International Airport, commonly known as Farranfore, which caters for direct flights from Manchester, Stansted and Luton. If you prefer to sail to Ireland, the closest route to Killarney would be via the Swansea - Cork ferry, the port being a mere 2 hours from Killarney. There is no excuse not to be there.

If your 'other half' and/or family is not quite so passionate about woodturning, there is plenty to keep everyone occupied. The hotel is next door to the Outlet Centre, which is not extensive, but only a stroll from the many boutiques, coffee shops, restaurants, bars and multitude of other hotels and B & B's of varying grades, sizes and prices in the town. It is also on the doorstep of Killarney's 25,000 acre National Park with all its treasures, including Ireland's highest mountain, Carrauntoohil, local attractions such as Muckross House and Gardens, the Lakes of Killarney and much more. There will be a variety of options available to those who enjoy a break from flying timber, including a coach tour round the Dingle Peninsula or Ring of Kerry, and preferential fees for a round of golf at Killarney's prestigious 2010 and 2011 'Irish Open' course.

So why not bring your hiking boots, rods, swimwear, golf clubs, walking shoes and umbrellas together with the whole family, sign up for the weekend but stay for a week...or more. You will be welcomed everywhere.

Check out [www.irishwoodturnersguild.com](http://www.irishwoodturnersguild.com) for booking details and updates on the seminar, and [www.discoverireland.com/gb](http://www.discoverireland.com/gb) for a most comprehensive exposé of County Kerry.

## Granddads Wax

Tom Streeter

'Granddads Wax' has been seen on the West Sussex Woodturners stand and several members have bought some to use on their woodturning projects. There are a few people locally who know the history of 'Granddads Wax' but for those who do not, perhaps I can explain. Many years ago, my Granddad used to be a policeman and his hobby was playing and repairing musical instruments, and particularly woodwind instruments including clarinets. When he retired, he set up his own business, repairing instruments and he even made a complete clarinet. Lots of the instruments use leather pads for water keys and the tone holes. To treat these, and to make them waterproof, he made his own special wax which he also used to polish the wooden instruments.

When he eventually stopped repairing a few years ago, he sorted all of his old stuff out and gave me lots of things including special tools. There was also an old glass jar amongst the stuff with a very faded label which proclaimed it to be 'Wax' along with a list of ingredients. When I asked him about this, he told me all about the wax and how good it was for polishing and protecting wood. He made it up using his experience and from what seemed to work best. So my Dad and I got some of the ingredients and decided to have a go at making some. It turned out really well and several people tried it out and liked it. Some club members suggested that I should call it 'Granddads Wax' and offer it for sale at the club. I hope people find it to be good stuff. From the smell it is not difficult to guess that the wax contains Beeswax, Pure Turpentine, Carnauba wax and other things.

For further information you can contact Tom on [toms.woodturning@goosemail.com](mailto:toms.woodturning@goosemail.com)





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'Decorated Woodturning' because Andy does not consider himself to be an artist, and is unable to define an artist or even art itself with any certainty. This of course prompted a bit of discussion on the subject of what is art and, as always there were a variety of opinions.

Having thus renamed the workshop the presentation proceeded with Andy discussing various areas of woodturning i.e. traditional, contemporary, artistic and finally decorative, which in his personal opinion is defined as: 'any turned object which has the primary purpose of providing an aesthetic value rather than utility or functionality. This is not an exclusive aim and a decorative turned object may also serve either, or both, alternate purposes'.

Andy then went on to talk on a range of topics including: where to get inspiration and ideas for decorative turning, tools and techniques that can be used, and colouring and applied media, all of which were illustrated by photographs and examples of his own work. He was also careful to make us aware of safety ramifications when turning off centre and composite pieces and advised us to take the capacity of our lathes into account and not overload them.

One basic concept that he highlighted was the 'Golden Mean' (also known as Golden Section or Golden Proportion), a ratio of 1.618:1 which occurs frequently in nature giving proportions that are pleasing to the human eye (or brain). Using a plan provided by Andy I have made a Golden Mean gauge and find that the best looking pieces of my work usually conform or are close to this ratio.



**Andy's students ready for instruction**

When Andy had finished his presentation and answered questions he allocated our project for the rest of the day. He presented us with some small disks of wood and asked us to produce a decorative turning. We all set to work on a range of lathes to produce our pieces. I had initial problems with the collet chuck which I eventually found out would only grip properly in expansion mode. Fortunately, by the time I started turning self-centring scroll chucks were available so I never had to learn the necessary 'three

## **'Artistic' Woodturning**

Barry Mobbs

In October last year I was fortunate enough to be selected for an Artistic Woodturning course with Andy Coates as part of the AWGB's Membership Development Program. These courses are funded by the AWGB and all members are eligible to apply for a place. This was the first course to be held in our area (although, as it involved a journey across the border and into darkest Essex, it was not exactly local).

The course was held at Peter Child's premises in Great Yeldham where the Suffolk, Essex & Cambridge Borders branch meets. I got in the car at 7.00am, turned on the sat-nav and radio and set off. After a speedy trip down the A11 followed by an interesting drive through rural Suffolk and Essex I arrived early.

Andy Coates was already there browsing round the shop and Brian Partridge soon appeared, shortly followed by the other participants.

After introducing each other and the first of many cups of coffee we sat down for the first session which, after an introduction by Brian, was a presentation by Andy.

Andy started with a surprise. The workshop was not going to be 'Artistic Woodturning', as expected but



handed' technique required for the collet chuck. With some guidance from Andy I did eventually produce a turning which could loosely be called decorative.

But all too soon the day was drawing to a close and it was time to clear away the equipment, clean up the workshop, say our goodbyes and head for home.

The main things that I got from this workshop was to be open minded about woodturning and look for ideas everywhere and try any techniques, (so long as it's safe), to achieve the result you are looking for. Don't be afraid of failure, at worst you will have widened your experience and produced some decorative firewood.

I urge you all to attend a Member Development Workshop if you get the opportunity and look forward to attending another one myself. Many thanks to the AWGB for organising the Membership Development programme and to Andy Coates for his informative and entertaining presentation and notes.

## Seminar 2011 Bookings

Adrian Needham

Thanks to all those who have booked thus far. Please keep the bookings coming – this year we have not asked for a deposit but if you want to send one, or to send stage payments, that is not a problem. Do not forget that to benefit from the £15 discount full payment must be received by no later than 30th April 2011. Although I managed to leave the requirement off the application form, for a booking to be confirmed payment must be received by no later than 31st May 2011 as we use the paid booking number as at 31st May to formalise the minimum number part of the contract with the University. Although we expect to be able to continue to accept new bookings after 31st May, you will appreciate that such bookings have to be agreed with the University as they represent a change to our contract.

### New e-mail address

Please note that the editor of this publication has changed his e-mail address

All communications with regard to Revolutions or AWGB business should now be sent to

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## Maxwell William Carey 1929-2010

Stuart Bradfield

Max Carey died on 20<sup>th</sup> December 2010 aged 81 years after a two and a half year fight with cancer.

Max had a long association with woodturning and for over 70 years produced artistic as well as functional work. His first recollection of turning was on his father's treadle lathe, when as an 11 year old Scout he volunteered to turn a large wooden egg for the Scout/Guide pantomime.

Max joined Avon and Bristol Woodturning Club in 1998 and became a committee member in 2000. Such was his popularity that he aspired to Chairman in 2003 and held the post for 4 years. He was a man with a tremendous sense of humour and always had just the right joke for any occasion. Always finishing the club meetings with a little cough, his wonderful smile and "I must just tell you about....." before we made our way home! Needless to say with that West Country lilt Max would have made a natural understudy for Jethro.

Max was brought up in the family building business, started by his grandfather and passed down to his father and then on to Max. Part of the business was a large joinery shop, known as the 'Mill', which in the early days would have made anything from household utensils to door frames and coffins, anything that the local community required. When Max closed the business some 20 years ago the joinery shop and builders yard lay dormant for over 10 years until the then secretary of Avon and Bristol Woodturners, Julie Heryet, enquired if anyone had a small workshop where club members could meet occasionally on a 'buddy buddy' basis to hone their skills. Max offered the 'Mill' as a venue. This continued for some time with the workshop slowly being brought back to life. Max was affectionately called the 'Gaffer' and developed the 'Apprenticeship Scheme' (Revolutions 91 – P24) with fellow club members.

At the time that Max's illness was diagnosed there was a feeling at the Mill that this wonderful resource would not continue once Max was no longer there to lead it. In conversation one day Max mentioned that he had always wanted to set up a Woodturning Charity. With a lot of help from fellow woodturners the 'Mill' was transformed into a much appreciated facility and the Max Carey Woodturning Trust came into being and was officially opened in February 2010. (Revolutions 93 – P16).

The Max Carey Woodturning Trust is a fitting tribute to Max's lifelong love of Woodturning.



## AWGB Forum

Philip Greenwood RPT

I am a member of the AWGB forum and have noticed a lack of posts recently. I know that there are around 111 members who have joined the forum, with around 186 topics and 664 posts.

This forum is a good place to find help or to help other members, topics range from;  
AWGB Announcements & News - General Board  
- Health and Safety - Branch Meetings - Upcoming Events – Items For Sale and Tool Reviews and Tips.

Don't be put off by the fact of not having a computer or not being very good with one, the local public libraries have computers that you can use to join the forum and check the posts. It's so easy to use and find the information you need and to meet other members who may be in your area.

Andy Coates is the Forum Moderator and I know he puts a lot of work into the forum, from keeping it running to checking the posts. Can I encourage more members to use the forum to help make it even more interesting than it already is?

## Wordsearch Answers

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check our website for details

**Courses** Woodturning, Woodcarving, Pyrography, French  
Polishing, Routing, Cabinet & Furniture making

Courses run throughout the year & tailored to suit individuals  
check our website for details

**Retail Shop** Opening Hours Mon-Sat 8.30am - 5.00pm  
CLOSED SUNDAY

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